

COMPOSITIONS

pour le Piano

DE

CH. VOSS.

Op.	R. C.	Op.	R. C.
35. Félicité perdue. <i>Fantaisie mélancolique</i>	— 50	185. Souvenir de Florence	— 45
41. Choeur de la Norma. <i>Improvisation</i>	— 40	187. Thème de Verdi, transcrit	— 40
45. Der Geliebten. <i>Klänge aus der Ferne</i>	— 25	*194. № 3. Соловей. <i>Air russe d'Alabieff</i>	— 30
49. La dernière plainte d'une jeune Amante	— 40	198. Othello. Grande fantaisie militaire	— 45
51. № 1. Élégie d'Ernst	— 30	199. La fleur de préférence. <i>Fantaisie romance</i>	— 40
„ 2. Carnaval de Venise d'après Paganini	— 40	202. Il Trovatore. Fantaisie brillante	— 70
60. № 1. Polonaise élégante	— 30	203. Der kleine Rekrut. <i>Marche</i>	— 35
„ 2. Polka élégante	— 30	207. Les Vêpres Siciliennes. Grande fantaisie	— 55
„ 3. Mazurka élégante	— 30	221. La Traviata. Grande fantaisie	— 50
„ 4. La Muette de Portici. Petite Fantaisie	— 40	223. Tremolo d'après une mélodie de Donizetti	— 30
62. Un soir au Château rouge à Paris. <i>Polka brillante</i>	— 30	229. Les Noces de Figaro. Morceau dramatique	— 50
65. № 2. Olga. <i>Mélodie russe</i>	— 45	*232. № 1. Арія изъ оперы Жизнь за Царя	— 60
66. Les Huguenots. Fantaisie brillante	— 70	„ 2. Шестнадцать лѣтъ. Ром. Даргомыжскаго	— 60
85. № 6. Etude en trios	— 15	„ 3. Матушка, голубушка. Романсъ Гурилева	— 60
86. Lucrezia Borgia. Fantaisie brillante	— 60	„ 4. Нѣтъ, онъ меня не полюбитъ. Ром.	— 60
88. Toujours à toi! <i>Réverie à la valse</i>	— 30	„ 5. Хуторокъ. Романсъ Климовскаго	— 60
94. № 1. Souvenir. <i>Cavatine</i>	— 15	„ 6. Ахъ ты, время, времячко и Что мнѣ жить	— 60
„ 2.	— 15	Романсъ Варламова	— 60
95. La pluie de perles. <i>Fantaisie-étude</i>	— 45	234. Seconde grande marche de bravoure de Weber	— 45
98. Les adieux. <i>Valse mélancolique</i>	— 75	*236. Онъ меня разлюбилъ. Романсъ Пашкова	— 40
102. № 2. Schwäbisches Volkslied	— 30	237. № 6. La Romanesca. <i>Air de danse</i>	— 20
103. № 1. Chant varié	— 30	242. № 1. Hail Columbia. <i>Air américain</i>	— 30
104. № 1. Une pensée passagère	— 15	245. № 2. Air tyrolien	— 30
„ 2. Regrets d'amour	— 25	„ 4. Jägers Abschied. <i>Mélodie de Mendelssohn</i>	— 30
„ 4. Rencontre inattendue	— 20	„ 6. Le Pardon de Ploërmel, de Meyerbeer	— 30
„ 5. Espoir accompli	— 20	251. Réveil militaire	— 40
105. № 1. Marche du sacre de l'op. Prophète	— 20	253. № 2. Mi manca la voce, de l'opéra Moïse	— 30
„ 2. Mélodie de la Mendiante de l'op. Prophète. <i>Кл. Б. IV. № 40</i>	— 20	254. La captive d'amour. <i>Nocturne</i>	— 20
107. № 1. Cavatine fav. de Robert le Diable. Morceau de salon	— 40	257. Non ti scordar di me! Romance	— 30
„ 2. Cavatine fav. de Gitana, de Balfe	— 40	260. Le Pardon de Ploërmel. Grande fantaisie	— 60
112. Ernani. Fantaisie brillante	— 55	*265. № 2. Скажите ей. <i>Romance de la princesse Kotschoubey</i>	— 50
114. № 1. Le sourire de Louise. <i>Réverie</i>	— 25	„ 4. Oiseaux légers, de Gumbert	— 30
116. La Juive. Fantaisie brillante	— 50	279. Mélodies paysannes de la Pomméranie	— 30
118. № 1. Ты не повѣришь. <i>Chant bohémien</i>	— 30	280. Course hongroise. <i>Czikos-Galop</i>	— 40
119. La Fille du régiment. Fantaisie brillante	— 60	287. № 1. Chansonnette de l'op. Un ballo in Maschera	— 30
126. La gracieuse. <i>Impromptu mélodique</i>	— 30	*291. № 1. Какъ сладко съ тобою мнѣ быть	— 50
132. Macbeth. Fantaisie brillante	— 60	„ 2. Не брани меня, родная	— 50
134. Barcarolle d'Obéron, variée en Style de Concert	— 40	„ 3. Въ ужъ нѣтъ	— 50
147. № 1. A la russe. <i>Fantaisie</i>	— 40	295. № 3. Ivresse. <i>Romancette</i>	— 30
„ 2. A la polonaise	— 20	300. Une distraction du diable. <i>Galop de concert</i>	— 45
150. № 2. Das Maillüfterl	— 30	307. Marche de parade	— 45
„ 6. Тропка	— 30	314. Quadrille impérial	— 45
154. Air italien	— 30	*319. Fantaisie de l'op. Кузнецъ Вакула. (Черевички)	— 1
155. La sylphide parisienne. <i>Morceau brillant</i>	— 45	330. Romance	— 25
161. Ecume de perles. <i>Morceau de concert</i>	— 60	331. Rêve joyeux. <i>Mélodie</i>	— 25
175. № 5. Rigoletto. Romance favorite	— 30	— Ich wollt' meine Lieb'ergösse sich, von Mendelssohn	— 30
177. Attila. Grande fantaisie	— 70	— Con Grazia (Le bleu). <i>Bagatelle</i>	— 20
		— Santa-Lucia. <i>Chansonnette napolitaine</i>	— 30

T. 249. 250. Два сборника любимыхъ сочиненіи—по 1 руб.

*Propriété de l'éditeur.

MOSCOU chez P. JURGENSON.

Dépôts:

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

ELÉGIE.

CHANT de W. ERNST.

Nouvelle édition
4^me mille.Transcrit pour le piano
par C. VOSS, Op. 51. N° 1.

Adagio meloncolico ed appassionato.

PIANO.

cantando

f

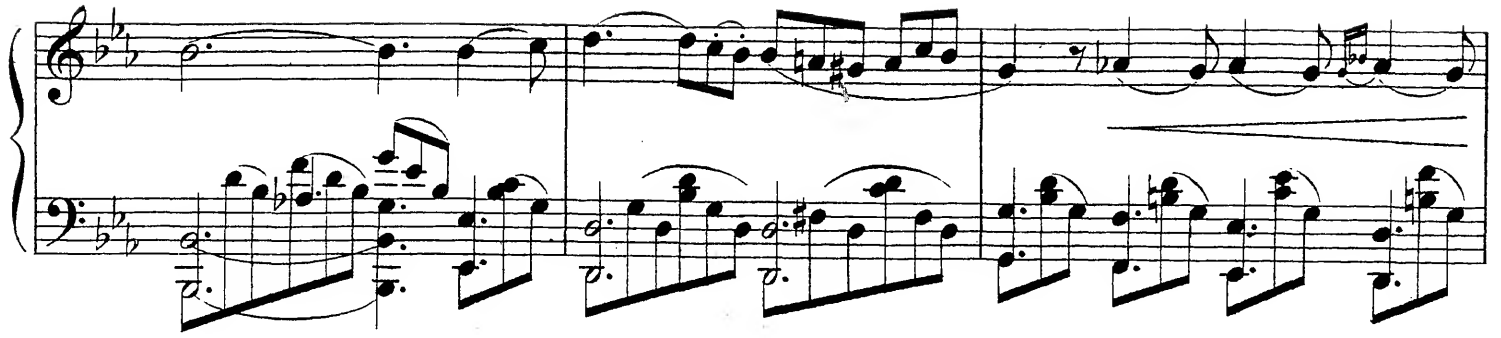
p

cresc.

f

p

* *Pa.*



First system of musical notation, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat). The music includes a piano (*p*) dynamic marking and various musical notations such as notes, rests, and slurs.

Second system of musical notation, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat). The music includes a *dolce* dynamic marking and various musical notations such as notes, rests, and slurs.

Third system of musical notation, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat). The music includes an *espress.* dynamic marking and various musical notations such as notes, rests, and slurs.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat). The music includes *f* and *ff* dynamic markings and various musical notations such as notes, rests, and slurs.

Fifth system of musical notation, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat). The music includes *md.*, *p*, *cresc.*, and *f* dynamic markings and various musical notations such as notes, rests, and slurs.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics and performance markings are indicated throughout the piece.

System 1: The first system begins with a *ff* (fortissimo) dynamic. It transitions to a *p* (piano) dynamic with a *cresc.* (crescendo) marking, and then to a *f* (forte) dynamic.

System 2: The second system starts with a *ff* dynamic, followed by an *agitato* (agitated) marking, and ends with a *rit.* (ritardando) marking.

System 3: The third system begins with a *ff grandioso* (very loud and grandioso) dynamic.

System 4: The fourth system starts with a *fff* (fortississimo) dynamic, followed by a *p* (piano) dynamic, and then a *cantando* (cantando) marking.

System 5: The fifth system continues the musical notation without specific dynamic markings.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics and performance markings are present throughout the piece.

System 1: The first system begins with a treble staff containing a melodic line with slurs and accents. The bass staff features a series of chords. A dynamic marking *f* (forte) appears in the middle of the system.

System 2: The second system starts with the marking *dolcissimo* (pianissimo) in the bass staff. The treble staff continues the melodic line. The system concludes with a *cresc.* (crescendo) marking in the treble staff.

System 3: The third system begins with a dynamic marking *f* in the bass staff. The treble staff has a melodic line. The system ends with a *cresc. e rit.* (crescendo and ritardando) marking in the treble staff.

System 4: The fourth system is marked *grandioso* and *ffa tempo* (fortissimo, feroce, all tempo) in the bass staff. The treble staff features a complex, rapid melodic line with many slurs and accents. The bass staff has a rhythmic accompaniment.

System 5: The fifth system begins with a dynamic marking *ff* (fortissimo) in the bass staff. The treble staff continues the rapid melodic line. The system ends with a large downward-pointing arrow in the bass staff, indicating a final or dramatic ending.

fff

ffp₄₂

p

pp

pp

parlando

p₆

m.f.

m.d.

pp

m.f.